

• KEEP THE FIRE ALIVE.

KERAMIC STUDIO

CONTRIBUTORS

China Decoration

MRS. SARA WOOD SAFFORD

The Crafts

MRS. LUCY E. SHIELDS

JULY MCMVI

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A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.

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LIST OF BOOKS

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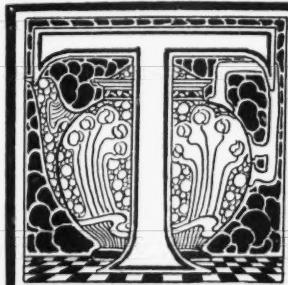
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KERAMIC STUDIO

Vol. VIII, No. 3

SYRACUSE, NEW YORK

July, 1906



HIS issue of KERAMIC STUDIO is edited almost entirely by Mrs. Sara Wood Safford of New York. The October number will be edited in the same way by Miss Mabel Dibble of Chicago. Other issues by other artists will be arranged and will be announced later.

We feel that this number speaks for itself and needs no justification or commendation. We are sure that our readers will not only be pleased but will find Mrs. Safford's work very helpful.

THE CLASS ROOM

The "Class Room" will have to be shortened for this issue but will go on as usual hereafter. The next subject for the Class Room will be "The Art of Teaching" a course for beginners referring to some designs published in KERAMIC STUDIO for illustration. This should explain just how to start a beginner, what kind of piece to work upon, what style of work to attempt, what steps to take in the work, etc., up to the advanced and finished work.

A special extra first prize of \$10.00 will be added to the usual prizes if a sufficiently good article is sent. Articles should be received not later than August 5th.

○○○

ETCHING

First Prize—Mrs. G. B. Strait, Cazenovia, N. Y.

Etching is the process of eating out a part or the whole of the glaze on china, covering the etched portion afterwards with gold to give a relief effect. The gold should be applied rather thickly with a small stiff brush, and the china should be the best quality of French ware obtainable.

Etched china ready prepared for decorating is on the market, but the work may be done at home in an equally satisfactory manner.

A small, rather plain design is best adapted to this purpose, such as a grape vine with tendrils, a simple frost design, Roman key pattern, delicate scrolls, or even rows of dots.

PREPARATION OF GROUND.

To prepare the ground for etching, draw carefully a design in India ink. Next heat the piece and while it is still warm pour over it some melted paraffine or wax, turning it about until as much of it is covered as is necessary, allowing the extra amount to run off. This will leave a thin coat of wax all over the portion to be ornamented.

Some successful workers melt beeswax in turpentine until it is perfectly fluid, after which it is strained through thin, fine silk. To this is added black Japan or Japan varnish in the proportion of 1 to 5, allowing more of the latter if the weather is very warm, and less if it is cold.

The design may now be retraced with a steel point, leaving the pattern white.

To this the pure hydrofluoric acid is applied either by pouring on, immersing, or applying with a thin piece of damp cotton batting wound tightly about the end of a stick. If the cotton is used, run the stick into the bottle until the cotton is wet, dip in a cup of water and at once apply to the china. The acid is allowed to remain 5 or 10 minutes, or until the glaze is bitten into sufficiently.

This may be determined by holding it under running water until perfectly cleaned, and if after removing a portion of the wax it is found that any part is not etched deeply enough, the process may be repeated as many times as is necessary. Flat pieces may be immersed in an acid "well" made in the form of a square wooden frame having a square three inches deep sunk in the center, painted several times inside with Japan black. This may be covered with thin cambric.

Another method, the effect of which is the reverse of that produced by the use of the steel point in drawing is to draw the design and cover it with a thick coat of asphaltum which has been allowed to stand at least a day before using, moistening with turpentine as it grows thick. Draw a band on each side of the border with asphaltum.

Now apply the acid to the background of the design until the glaze is nearly gone, and when the piece is washed the asphaltum may be removed by the use of turpentine. Wax may be removed by heating the piece. After the design has been covered with gold and fired it may be rubbed with sand or glass brush, and the raised parts and bands brightened with the agate burnisher. Extremely delicate and rich effects may be produced in this way.

Another method of etching is the use of the vapor bath. Fluor spar is placed in a shallow vessel and sulphuric acid poured on it until the spar is covered. This produces hydrofluoric acid in vapor, and the article to be etched is placed over it until the fumes act upon the glaze and destroy it to any extent desired.

No matter whether used in vapor or liquid form, extreme care in its handling must always be maintained, the operator being careful to avoid inhaling the fumes or allowing the acid to touch the flesh.

The wearing of rubber gloves is advisable; and although the acid comes in gutta percha bottles it should not be allowed to stand near any china to be decorated, for even though tightly corked enough fumes will escape to injure the glaze.

Clear water or soda water will relieve acid burns, after which vaseline may be applied.

○○○

Fourth Prize—Bertha Morey, Ottumwa, Ia.

[EXTRACTS ONLY]

You can tell if the acid has eaten into the china by taking a hat pin and scratching along a line, if it seems rough, it is done; pour hot water on the piece and it will melt off the wax.

Be careful not to inhale the fumes as they are injurious to the lungs and cause a heavy cough.

[TO BE CONTINUED]

KERAMIC STUDIO

LEAGUE NOTES

REPORT OF CHAIRMAN ON TRANSPORTATION.

The work of the Transportation Committee last year was somewhat difficult as the Exhibit had to start from the center of the circle as it were, and to work in two directions. To please all as to time of entertaining was many times puzzling and often impossible. As it was it had to go over the same route twice in many cases, thereby incurring extra expense to the League. We are hoping to avoid all of that this year.

On May 3d, this year's exhibit started at Chicago and was entertained by the Chicago Ceramic Art Association at the Art Institute until May 27th when it was put on exhibition at Burley & Co.'s. china store, to remain for two weeks.

It being so late in the summer before it could leave Chicago it was thought advisable to hold the work in storage in Chicago until fall, any members wishing to add to the exhibit can do so by sending in before the second week in August.

Send the work to Lulu C. Bergen, 7404 Harvard Ave., Chicago.

The route for the exhibit is as follows:

Chicago, May 3d to the 27th.

Detroit, Mich., Sept. 1st to 8th.

Pittsburg, Pa., Sept. 12th to the 15th.

Augusta, Me. Sept. 19th to the 22d.

Portland, Me. Sept. 24th to the 28th.

Boston, Mass. Oct. 1st to the 8th.

Providence, R. I. Oct. 10th to the 13th.

Newark, N. J. { N. J. Oct. 20th to the 27th.

Jersey City,

New York City, Oct. 30th to Nov. 6th.

Brooklyn, N. Y. Nov. 8th to the 15th.

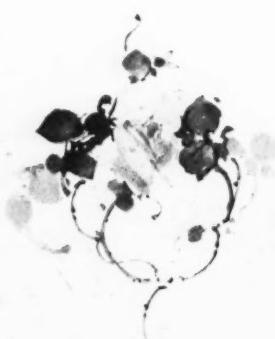
Kansas City, Mo. Nov. 21st to the 27th.

Denver, Col. Dec. 10th to the 17th.

San Francisco, Cal. Jan. 2d to the 9th.

Portland, Ore. Jan. 18th to the 25th.

Respectfully submitted,
MRS. LULU C. BERGEN,
Chairman on Transportation.



CLUB NOTES

A meeting of the California Keramic Club was held at the studio of the president, Miss Taylor, May 26th. This being the first meeting since the disaster, much interest was shown by the members.

The general feeling among the ladies was to cling together and help each other. Many of the members lost all their possessions both at home and in the studios. The more fortunate ones kindly offered their studio materials,

kilns and so on, to any of the members who suffered loss in the recent calamity.

A vote of thanks was given the KERAMIC STUDIO PUBLISHING CO. for their generous assistance, which was very much appreciated.

STUDIO NOTES

Miss Jeanne M. Stewart will spend the months of August and September in Europe, studying, and her classes will be reopened October 15th.

Miss Mabel C. Dibble of Chicago will spend July and August in Northern Michigan.

CHICAGO EXHIBITION

The fourteenth annual exhibition of the Chicago Ceramic Art Association and the annual exhibition of the National League of Mineral Painters have filled a series of cases in the South galleries of the Art Institute.

The articles have passed the inspection of a critical jury demanding from six to ten points in excellence of shape, design and its application to shape and to the purpose of the vessel, in color and harmony in combination.

Owing to the rigid restrictions placed by the Art Institute upon ceramic entries the jury went about its task last year with the determination to rise above all difficulties and produce a showing that would be distinctly creditable, with the result of opening a small but rather extraordinary exhibition.

Anyone who looks for the old-style flower painting or imitations of Dresden or Sevres will be disappointed. The rules of the society require conventionalized forms or abstract ideas, and naturalistic painting is frowned upon. The newest efforts are seen in the low tones and the subtle contrasts of tones in the same color. The beauty developed in cool greens and blues and pale browns is fascinating and satisfying to the most exacting colorist.

Mrs. Mary J. Coulter, retiring president of the organization, has an interesting group, including a plate with apple motif, bowl with tree motif, a delicately treated bowl in pale green Sedji, and incense burners, a bowl and jar in quaint Satsuma.

A vase of oriental reflections with designs in enamel by Mrs. J. C. Long has no rival. Mary A. Farrington's plate in green and blue is unusual. Helen H. Goodman has a group beautifully executed from designs by Marshal Fry, and a green vase in which both design and execution are her own is very good.

An elaborate plate of violet motif, and a series of artistic combinations in mushroom motifs, peacock and blue—in all, seven plates—by Evelyn Brackett Beachey, show versatile talent. Ione Wheeler exhibits a delightful plaque in the peacock thought. The development of a motif finds as much favor among the china painter as among writers of music, and the themes are unerringly worked out to logical conclusions.

The Chicago Ceramic Art Association registers sixty members.

The National League of Mineral Painters has representatives from the Denver Mineral Art Club, Newark Keramic Society, New York Society of Keramic Arts, Chicago Ceramic Art Association and individual members. Miss Ophelia Foley from Owensboro, Ky., and Mrs. Charles C. Williams of Glen Falls, N. Y. Included in this special section is a New York loan exhibit.



Estella McBride Mary A. Farrington Helen Goodman
Mary J. Coulter Mrs. J. C. Long Mary J. Coulter

CHICAGO CERAMIC SOCIETY



NATIONAL LEAGUE—BOWLS

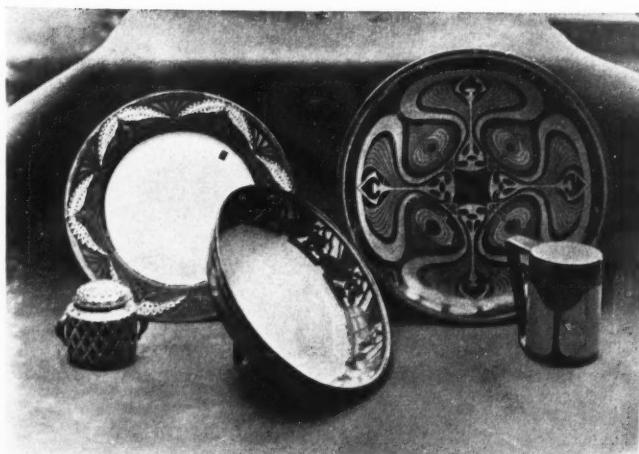


Helen C. Burdette Mary J. Coulter
Blanche Wight Helen Goodman

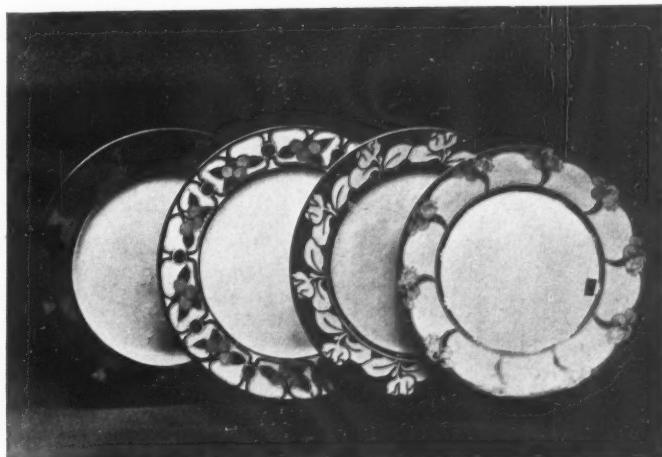
CHICAGO CERAMIC SOCIETY



NATIONAL LEAGUE—STEINS



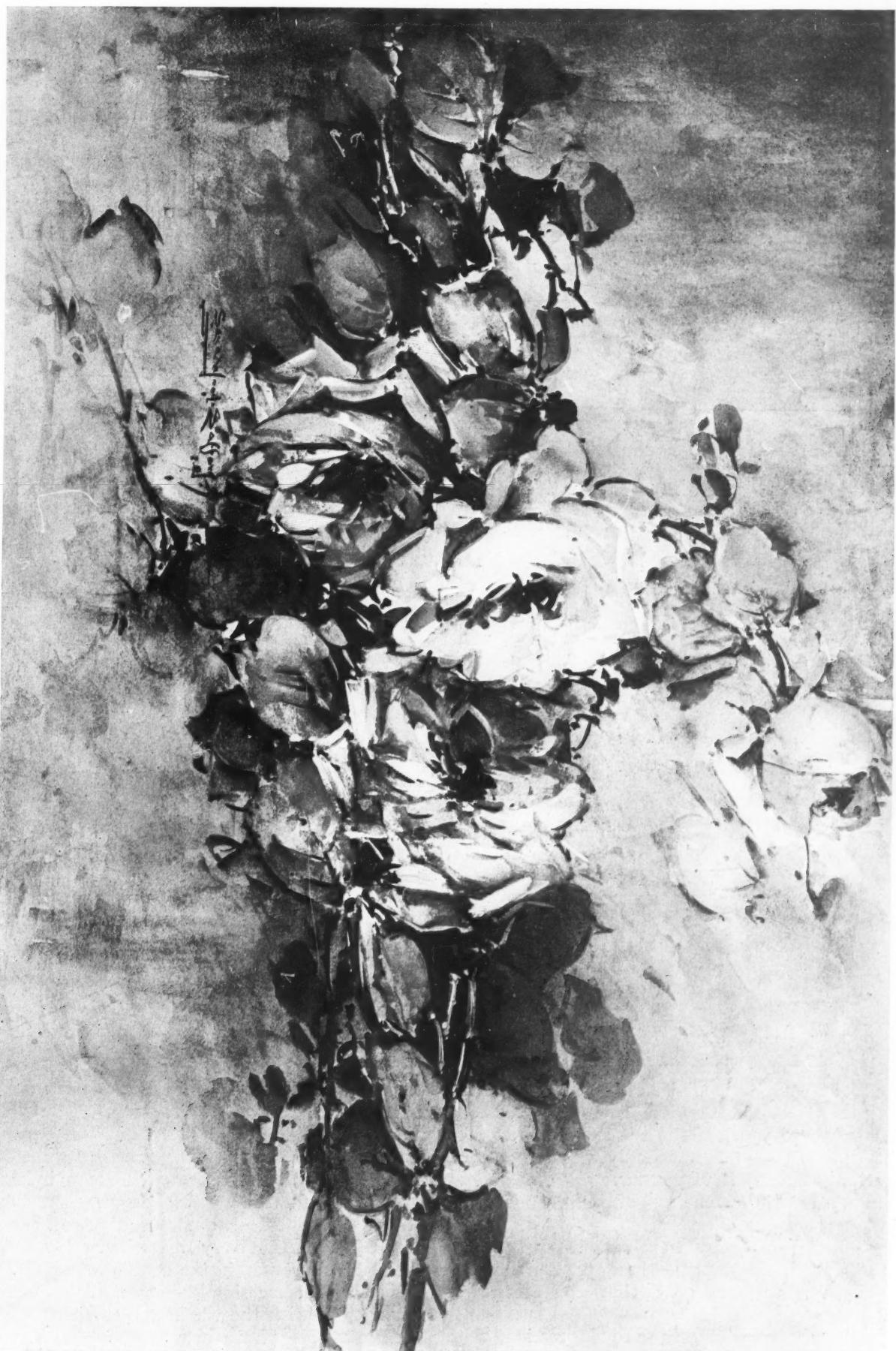
Evelyn Beachey Ione Wheeler
Lulu C. Bergen Helen Goodman Belle Vesey
CHICAGO CERAMIC SOCIETY



NATIONAL LEAGUE—PLATES

KERAMIC STUDIO





WHITE AND PINK ROSES

KERAMIC STUDIO

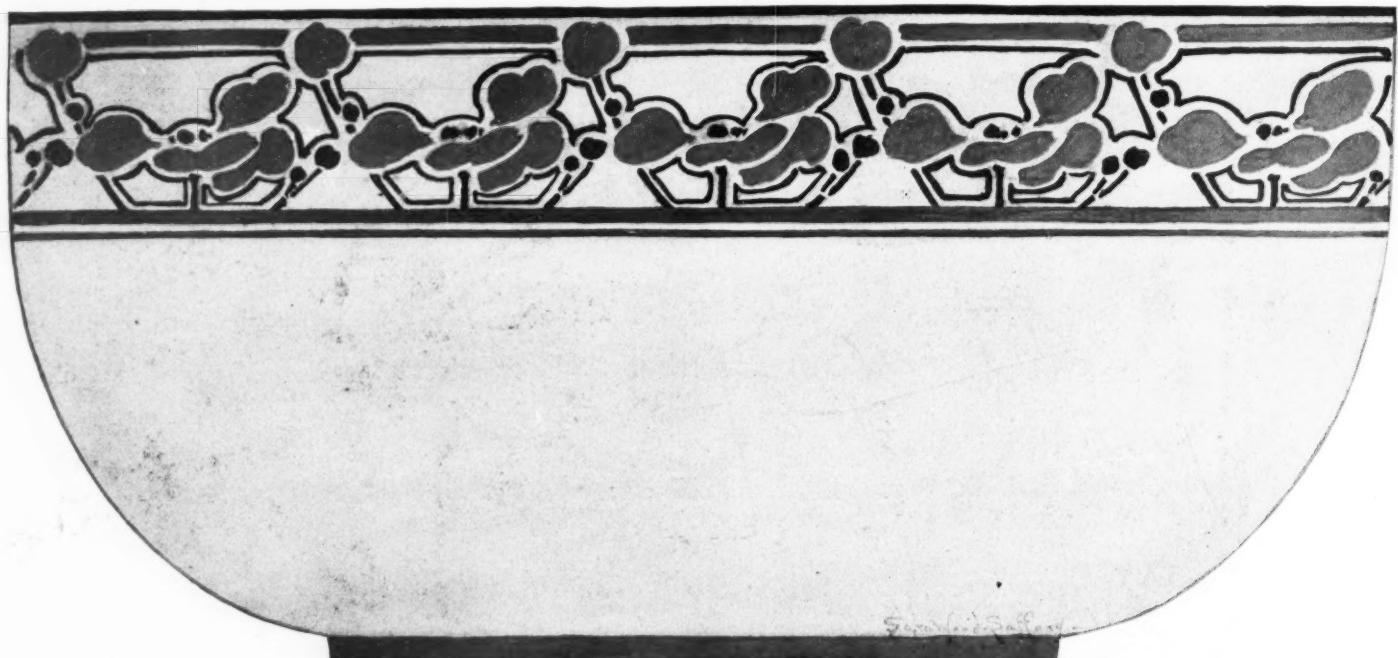


REETINGS to you who live with flowers and wild things—you who long for the "advantages" of the city—you who feel shut away from the world—rather, indeed, extend to us your sympathy, we, who have no gardens—we who send miles for a buttercup and then keep it on ice till we may steal time in which to draw it and pet it and paint it. So few realize the value of making careful drawings from the flowers and trees growing with them—the wild flowers and grasses—wild fruits and berries and nuts. Aside from the material value of these drawings, how many know the keen joy to be had in the mere doing of them.

greens or browns for leaves and stems, keeping the flower as simple in its treatment as may be satisfying to one, personally. In making these first drawings one must be true to one's self. No one has the right to insist that another "follow a light which he does not see." As the mind and eye become trained and the hand acquires an easier grace of technique, the sketches will become simpler and freer and more artistic; but never sacrifice the truth to an artistic effect in any of these first studies.

The pencil outlines and shadings are particularly valuable keeping one, as it does, within bounds. It is a temptation to become flighty with color, and one should not trifle with the flower that will never be in one's life again. Accept it as a help-mate and treat it fairly.

These color wash and pencil drawings on the tinted papers, make for the most interesting and valuable ma-



MOTIF TAKEN FROM BUTTERCUP

Do not try to make a pretty picture, do not think of a picture at all—but take a nice clean page and on it register a truth about some bud or leaf, some fruit or flower that appeals to you. If the eye and hand are not yet quite trained to express gracefully what the mind really sees, what matters it? If you have made an honest drawing the grace and charm of expression will follow.

One is helped greatly by working with pencil and "color wash" on tinted papers—these papers may be had in tints of gray, gray green, gray yellow and soft browns and blues.

First make a careful pencil outline drawing, with shading in leaf and stem, and where wished, suggest the shadow in the flower with pencil as well. This will make a foundation for the color wash. Use flat washes of soft

material in my possession. No attempt at composition has been made (that comes when the flowers are gone and one's winter garden not so rich.) The hollyhocks and poppy reproduced in this number are done as described and the cowslip and clover and buttercup (the one that was "iced") are from drawings made in the same way.

And from the buttercup grew the bowl. It isn't always that one finds a composition so near at hand, but it will be seen that very little change has been made from the original growth, in the spacing as applied to the bowl. It had to become simpler—more abstract, in order to be harmonious with the whole and to enhance the beauty of the bowl. Its mission was to enrich it; it could no longer remain an independent little buttercup. It was needed to make another thing more beautiful

SARA WOOD SAFFORD

PALETTE FOR STRAWBERRIES (Supplement)

VANCE Phillips' Albert Yellow, Yellow Brown, Carnation, Blood Red, Ruby, Violet, Pearl Grey, Blue Grey, Apple Green, Yellow Green, Shading Green, Brown Green, Dark Green, Black.

Follow the directions for painting of other fruit and flowers for the different fires, use Blood and Ruby for darkest red in the first painting of berries and glaze with Carnation in the second. Paint the light berries with Yellow and Carnation, greying the more tender ones with Violet.

SHOP NOTES

Dorn's Ceramic Supply Store, (late of San Francisco) is now located at 418-420 West 21st Street, Los Angeles, Cal. Mrs. Dorn's studio at same address.

A neat little card received at this office informs us that Mrs. Magill and Miss Jessie Ivory, teachers of china painting, have opened a store at 297 5th Ave., New York, for the sale of porcelain and artists materials. Studio at same address.

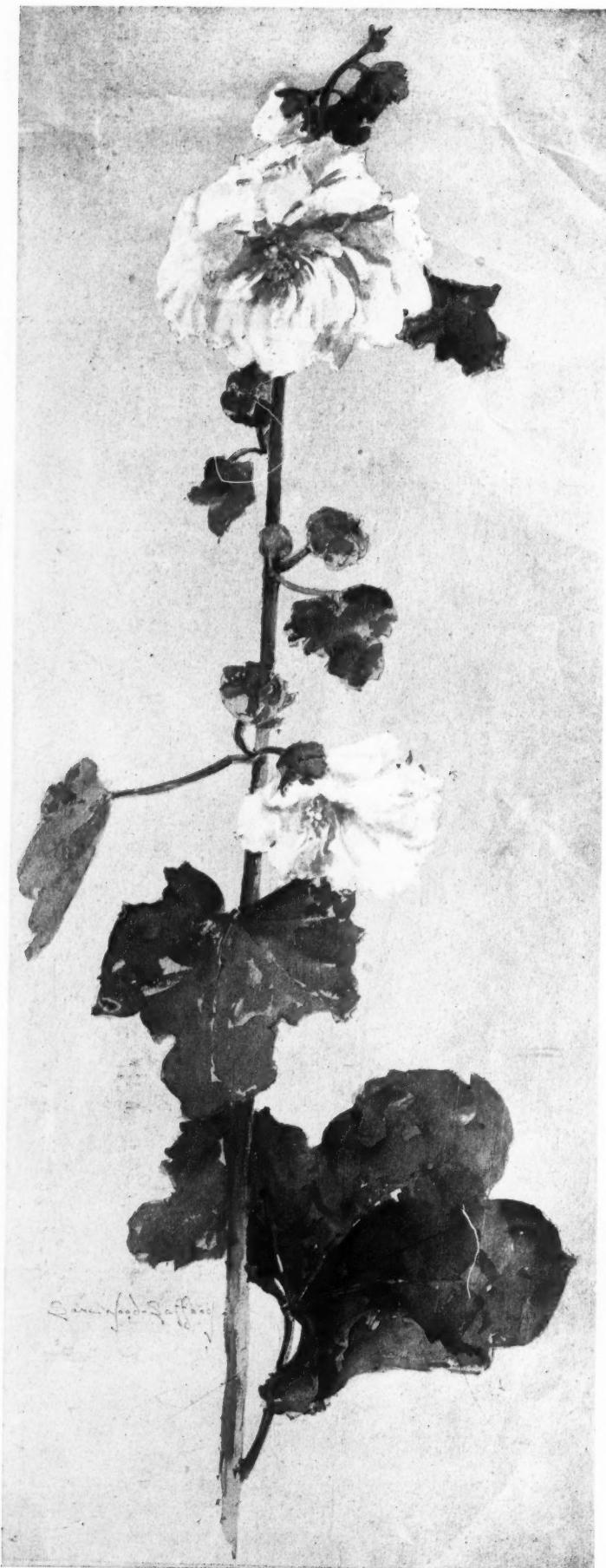
BUTTERCUP AND CLOVER

These pencil and color sketches reproduced are not in any sense compositions, or "ready for use" material, but are intended to show how pleasingly studies may be collected. Not an elaborate suggestion, but a simple truth expressed as tenderly as possible. Somewhere, some one has said something about being "afraid to sing one's song for fear the method was wrong." Don't be afraid to try.



POPPY AND HOLLYHOCK

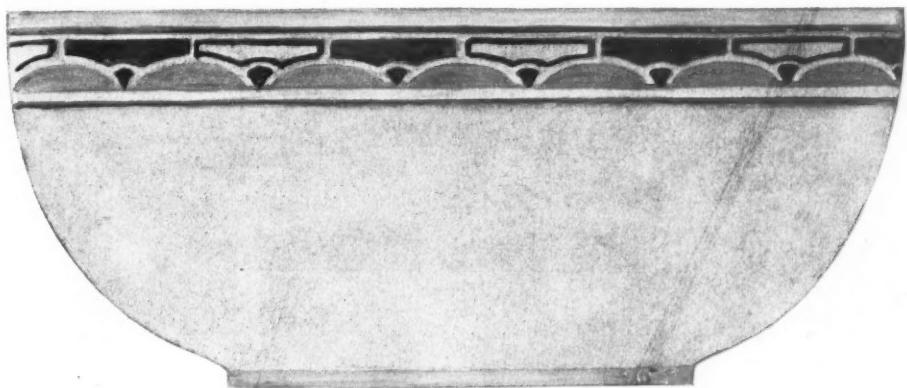
For sketch in pencil and color work.



BORDER SUGGESTIONS FOR TABLE SERVICE

A SIMPLE motif has been chosen that beginners may be interested, if possible, to do that which there is such a need of—good, quiet table service. The designs as suggested on the bowls, will make pleasing reserved border decorations for plates or cups and saucers, carried out in gold, matt silver, or in blues for a breakfast service, or

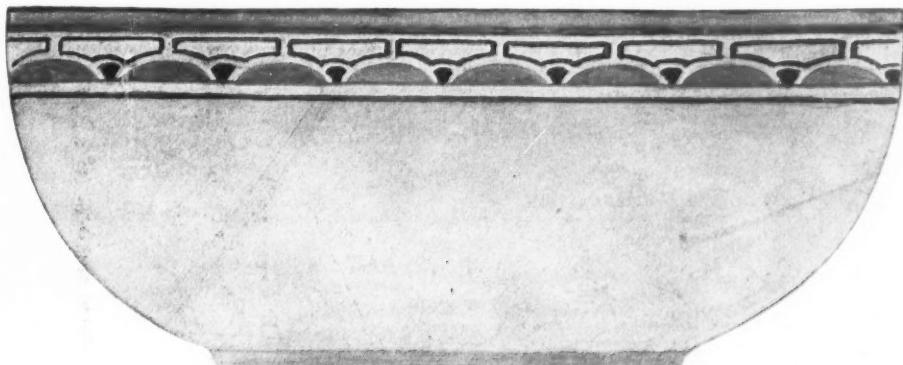
ice would be done by our painters if their first excitement was not cooled by the doing of "holding in" lines. One must *feel* the line and border limit, but there is something irritating in *seeing* it ahead of one on dozens of plates, cups or bowls. Do not mistake the thought—lawlessness is not to be encouraged in design. Flowers, lovely as they



in soft greens for a cool luncheon set. No tracing is necessary. A careful planning of shapes and spaces will enable the worker to paint quite freely and easily without the aid of a traced limit line. The same, or nearly the same spacing, has been kept throughout the six bowl borders.

are, running wildly over a plate do not make for a restful table. Our plates should not intrude.

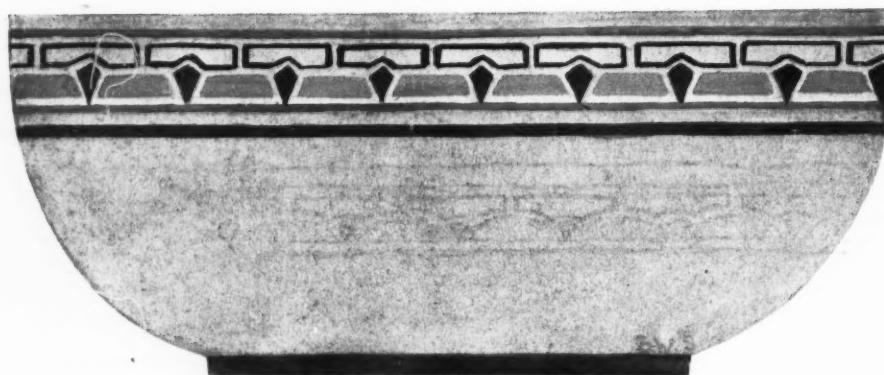
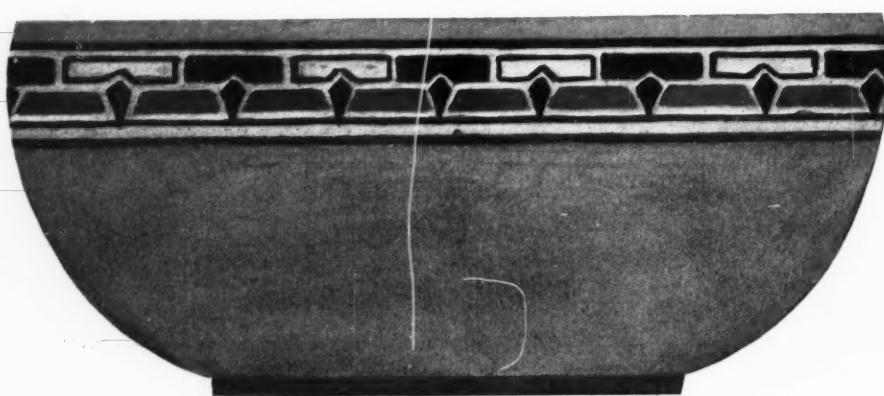
In the delight of painting a flower, one is apt to forget the use to which the thing decorated is to be put. A plate should not be a picture. Plates are not merely



Note the different designs evolved by the changing from ovals to diamonds and squares—by varying the open grey space outlined shapes, with *solid dark* space shapes.

Great care has been taken to prepare designs that may be done with freedom without the drudgery of tracing—a strong belief being held that more and better table serv-

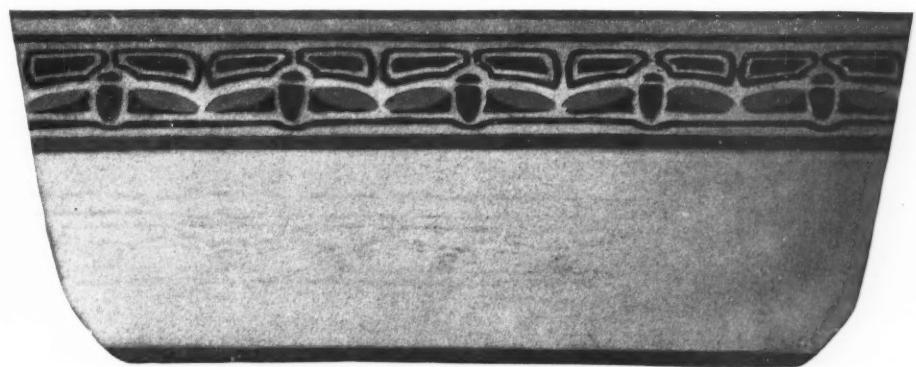
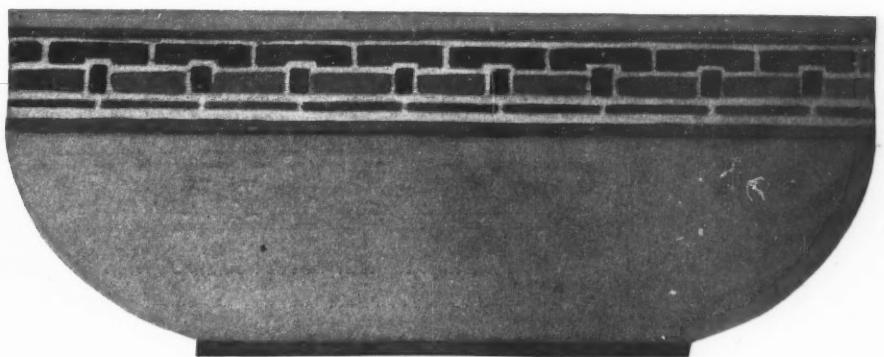
plates—they are a table decoration. We can live best and longest with that which conforms to the laws of design—or of life. One does not admire anyone or anything so conventional as to be stupid, but one is happy and content with originality, strength, tenderness and reserve.

KERAMIC STUDIO

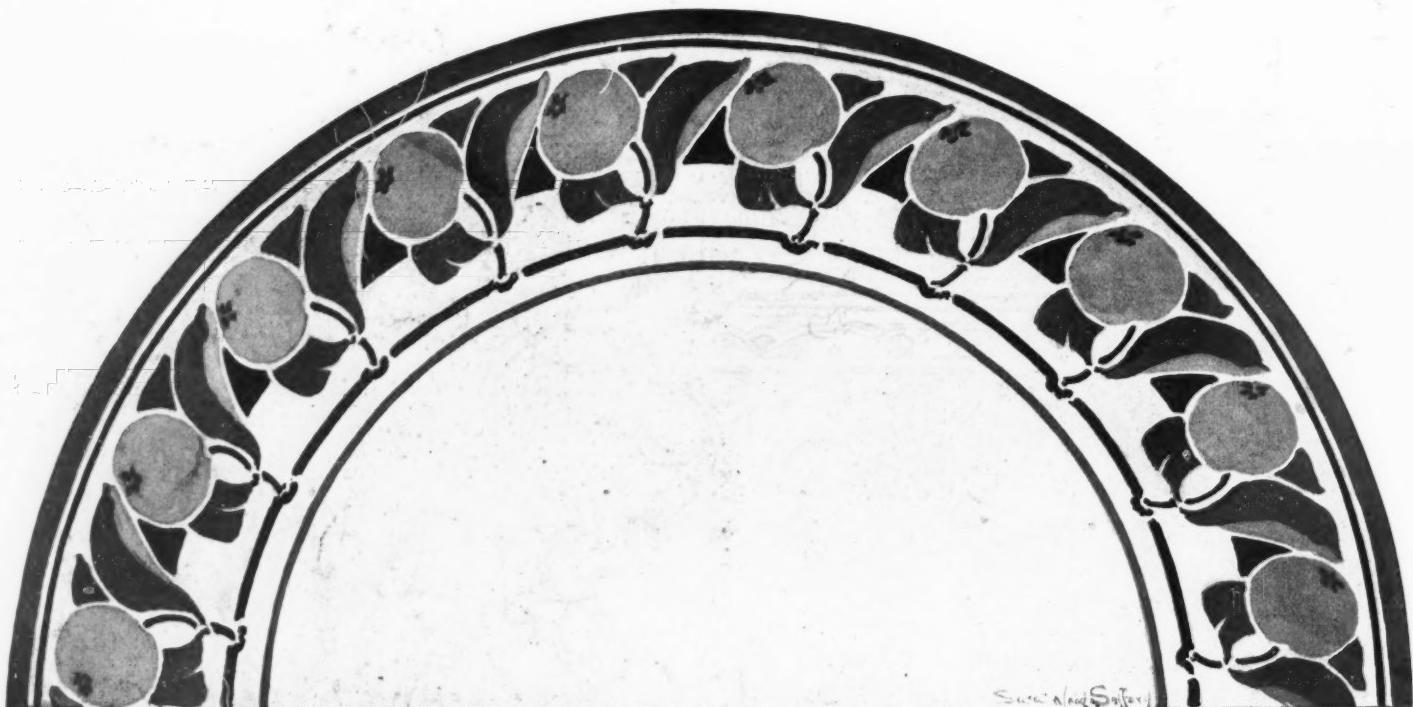
BORDER SUGGESTIONS FOR TABLE SERVICE

KERAMIC STUDIO

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BORDER SUGGESTIONS FOR TABLE SERVICE

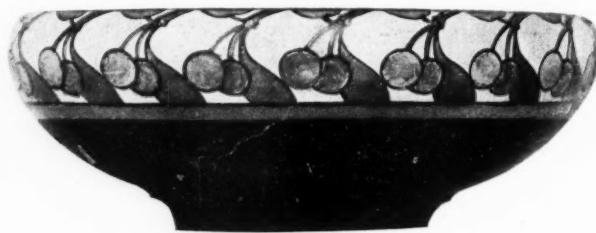


FRUIT PLATE—APPLE MOTIF

BLUES and greens as described on page 63 may be used, or design carried out in gold and white, or matt silver and white. If gold or silver is used, the under running border leaf may be painted in black. If a worker wishes to apply this motif to a cider jug or stein, a happy effect may be produced by laying the apple in flatly, with a strong tone of Carnation—the leaves with Dark Green, but strong enough only, to make a dull grey, and dry dust with Brown Green. Dry dust apples with Carnation, paint in stems with a mixed color of Brown Green and Blood Red, ground lay the body of jug with Empire Green. In the second painting, glaze

the entire border with Vance Phillips' Warm Grey. The third working is for outlines only, if they should be desired at all, and if used, make a firm bold carrying line using Finishing Brown.

After all parts of body and design are perfect and fired, envelop the entire surface with a wash of Finishing Brown, pounced evenly and firmly. A color may be pounced and left even, but if too full yet of oil, a coarse looking surface will be the result. A fifth firing may be necessary—it quite depending upon the success of various workings and firings.



FRUIT BOWL





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GRAPES

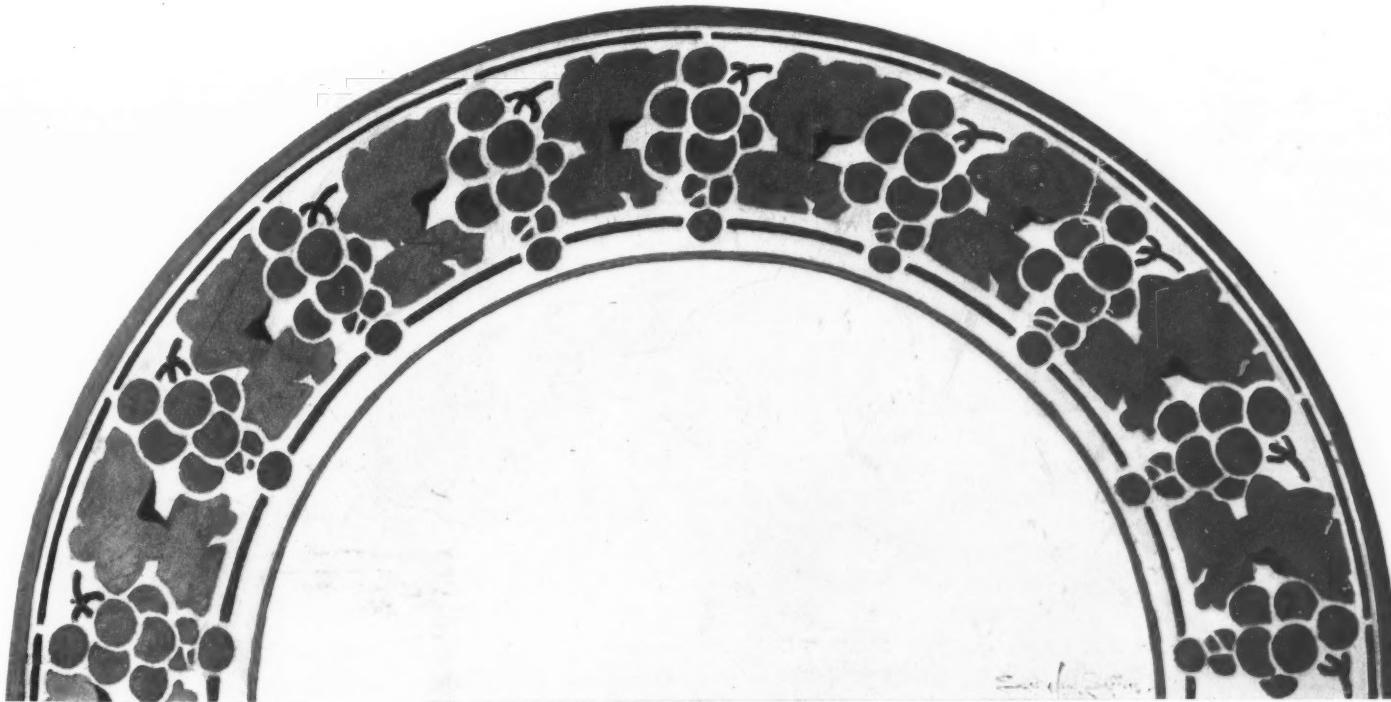
THREE different arrangements of the grape are given, a picture panel, a page of small decorative compositions, and a plate border design with grape motif. In copying the panel, one may paint the grapes all in purples, or in purples and reds, make a deep purple by mixing Banding Blue (two parts) and one part of Ruby, and again mix the Banding Blue and Ruby, and add enough Black to grey the mixture, mix thoroughly with the knife upon the palette, do not trust to the brush, and keep as two distinct colors. For the light soft bloom, use Vance Phillips' Violet and Deep Blue Green softly blended in the brush. For the darkest dark use the second mixed color, that is, Banding Blue, Ruby and Black, and for the medium darks use the first mixed color of Blue and Ruby.

In painting red grapes, brush with Blue and Violet over the lights to suggest a bloom. Mix with the brush Blood Red and Ruby for the deepest tone. Blood Red and Ruby with Banding Blue added, will make a warm soft

color, for the medium darks. For light leaves use Apple Green and Yellow Green greyed with Violet, for darkest leaves running into background, use the mixed purple grape color with Shading Green and Dark Green.

A warm sunny glow may be suggested back of the grapes with Yellow and Yellow Brown, but care must be taken lest too sharp and harsh a contrast be left; by toning into the background with Violet and Pearl Gray this danger may be avoided. Treat like the roses for various fires, that is, first, clean flat modeling, second, glazing with soft color washes over fruit, leaves and background. Soft blues over grapes, and sunny yellow greens or cooler blue and dark greens over leaves. Third, detail work, accenting of leaf, grape or stem.

If a fourth painting is given do not add more detail, but deepen shadows, soften edges, and work for harmonious whole. Pearl Grey washed over the entire surface helps greatly to soften and hold design and background together.



FRUIT PLATE—GRAPE MOTIF

THIS design may be carried out in tones of blue and green, gold and white or white and matt silver. If blue is desired paint smoothly and flatly with Vance Phillip's Rich Blue, using only enough oil to enable color to work easily—great care should be taken to avoid the too free use of oil, chipping is more often caused by an over amount of oil than by too much paint. If possible, while this color is yet not quite hard, dust over the entire design with some of the dry color used in painting, but before firing clean all color from the background, which must be left clear and white in order to preserve the suggested stencil effect. In the second painting deepen the blue, make firm the edges. In the third working glaze over the entire plate, border design and center as well, with a

mixed color of Pearl grey with an added "touch" of Rich Blue.

Pounce this color till it is flat, fine and firm. If green is used, lay in design with Vance Phillip's Empire Green and for the second painting, work with the green as with the blue, that is, make firm any shabby edges, deepen the tone when necessary. For the third painting, glaze the entire surface with a color made of Pearl Grey, (two parts,) and one part of Rich Blue. Pounce till firm and even and well set, though not quite hard, then dry dust with Pearl Grey. Still another fire might improve the whole, giving an opportunity for an added wash of color over the border alone. The center of the plate will hardly need to be made darker.

KERAMIC STUDIO



ROSES

Nearly everybody knows and loves a rose—that is probably why we all like to paint them. And even though our sketch is not always quite happy or successful, our attempt means something to almost everyone privileged to look at it. It certainly gives more pleasure than an equally good sketch of a rarer or a less known flower. But learn to know your rose well.

Paint the particular rose that appeals to you, the soft creamy white one or the deep hearted red one. Draw it in all positions—paint it in different lights—cover dozens of sheets with notes and facts of leaf and bud and flower, then when this is done, if it has been done honestly, the rose is yours, it is in your mind and in your heart, in your fingers, the drawings may be turned face down, and the composition made from your memory of the rose will have a charm and freedom not to be had in the direct copy of your own or another's study drawing.

The roses in the first sketch enclosed within these covers, may be treated as white and soft yellow, or as white and pink ones. A white rose is such a delicate filmy thing with its soft shadows and tender warm heart. But it will have in its shadows and in its heart something of the tones of the flowers and foliage around it. If massed with yellow ones, its petals will take a warmer note. If with pink ones, then a light blush will seem to have caught it here and there. The eye carries color from flower to flower, from leaf to leaf, from leaf to flower and back again.

TECHNICAL INSTRUCTIONS

For soft shadows in white roses use Vance Phillips' Violet and Yellow with Pearl Grey added to deepen and cool the tones. In the very light and most delicate shadows Yellow and Pearl Grey without Violet may be used. If the heart of the rose is well open, keep it rich and sunny with Yellow and Yellow Brown. If partly closed it may be deepened with Brown Green added to the Yellow Brown.

Use the same colors for shadows in petals of pink roses. But in the deep heart of the yet delicate pink rose, use Vance Phillips' Special Rose, a color for deep notes and first, hard fires. Glaze the lighter parts with Rose

and Yellow and save the high lights with thin washes of Yellow. The mixing of Yellow with Rose in the first painting of all pink flowers will greatly refine the color and help to protect the rose from turning purple under fire. If deep pink roses are desired, then add Ruby to Special Rose in the heart, and tone the whole flower lower, deepen shadows in petals, use a deeper Rose in lighter parts.

In the first painting, gray the leaves with Vance Phillips' Violet, Violet mixes well with all colors, graying without chilling the tone. A very little pure green will carry a long way, and do not fear to lay in the foliage in rather flat low tones. The lightest leaves, however, may be kept quite a clear green through the first fire until the worker knows from experience just how gray they may be painted and yet be green.

If possible, cut out the stems from against the foliage and leave clear until the second painting; then glaze with a thin wash of pure light Green. Either Blood Red or Carnation may be used with the greens, particularly with Brown Green, for a warm tawny foliage mass, and tender young leaves and stems can be suggested with Carnation and Violet.

SECOND PAINTING

Glaze the flower with Yellow over its heart, and across the tips of petals into the background. Glaze leaves with washes of Yellow Green in the light and Dark or Brown Green in the shadow. Carry Dark Green, which is in itself a deep gray green, into the background. Very little Violet, if any, is needed in the second painting which is for the purpose of softening or "pulling together" flowers, foliage and background.

THIRD PAINTING.

The detail drawing and accents should be added for this fire. The sharp thorn to the stem, the point to the leaf, the decided curl to the petal.

FOURTH PAINTING

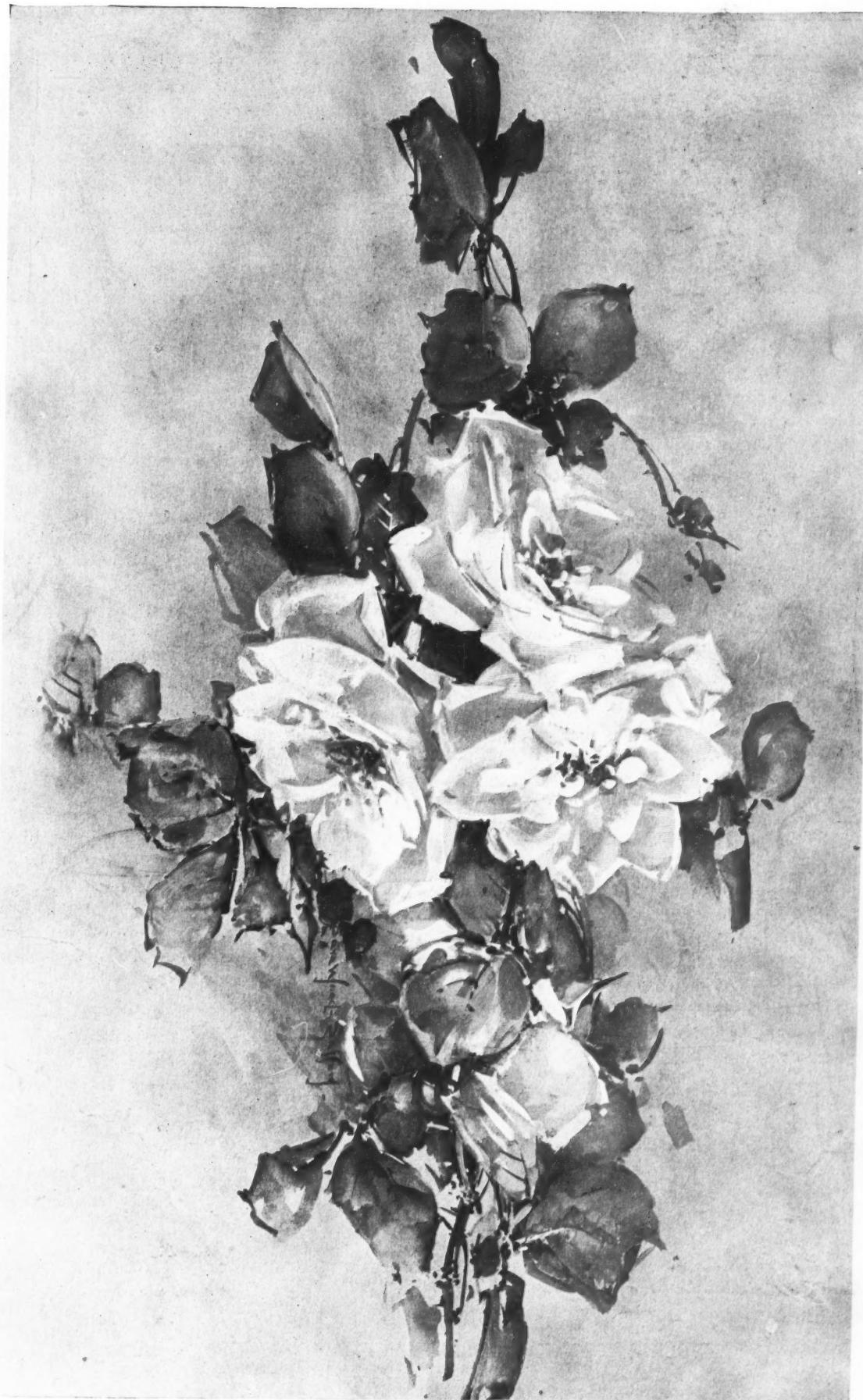
Work for quiet subtle harmonies. Wash Pearl Grey with Violet over the entire surface, but softly blending over the edge of the petals and barely brushing the warm lights one may wish to save.

The above directions may be followed in the painting of pink roses—with the exception of special care in the use of Rose, deep hearts of flowers being painted with Vance Phillips' Special Rose.

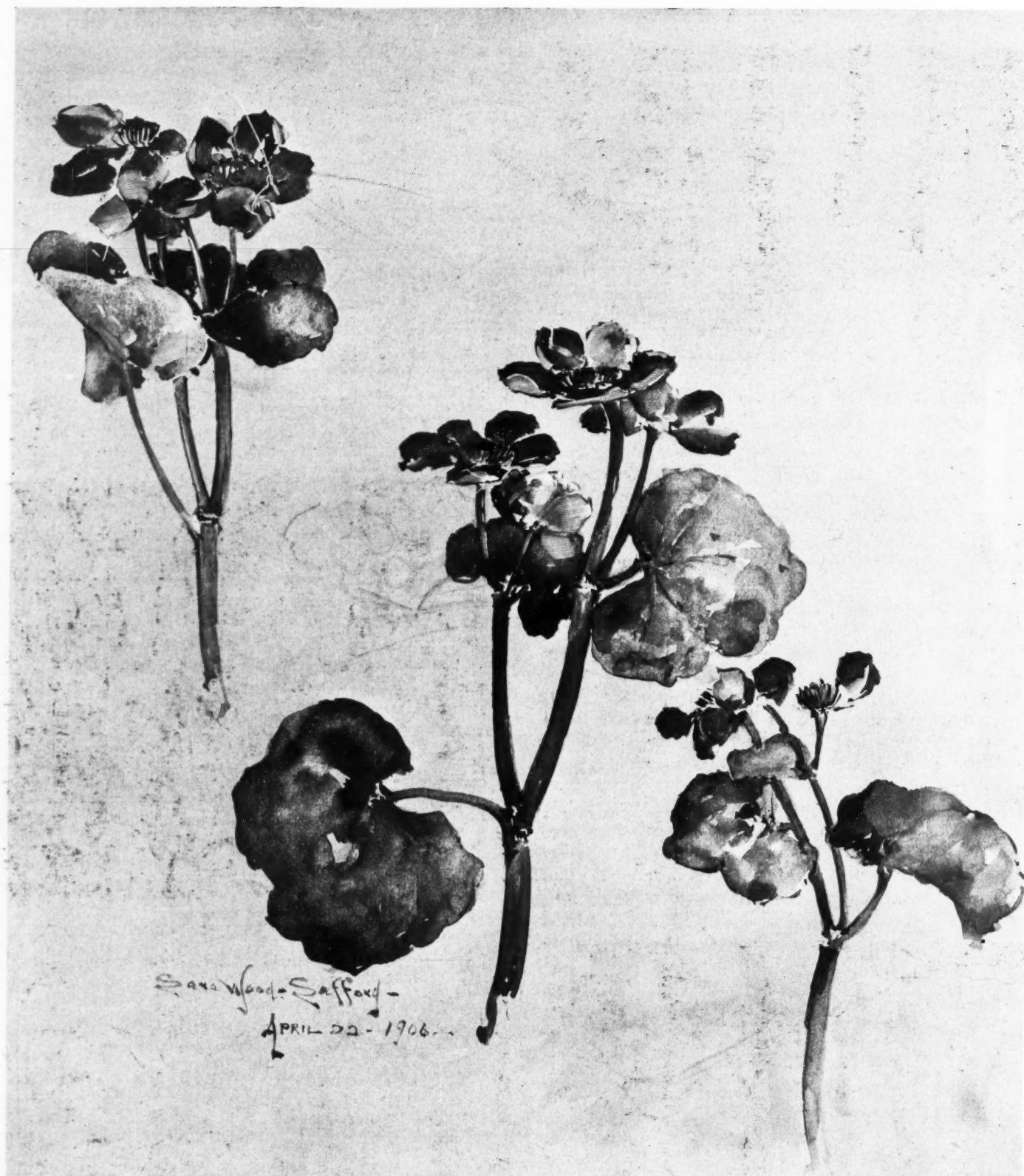
PALETTE FOR ROSES

Vance Phillips' Albert Yellow, Violet, Pearl Grey, Yellow Brown, Blue Green, Brown Green, Apple Green, Yellow Green, Shading Green, Dark Green, Black, Blood Red or Carnation, Rose, Special Rose.





ROSES



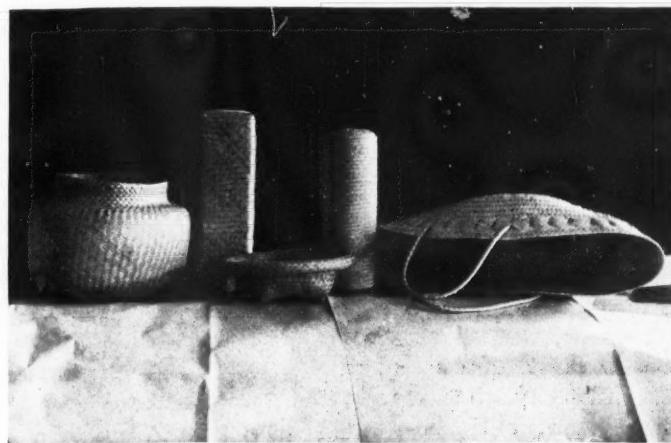
COWSLIP FROM SKETCH IN PENCIL AND COLOR WORK

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Room 23, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



THE MAKING OF A PALMLEAF BASKET

Lucy E. Shields

THE material from which a palm leaf basket is made comes (as its name implies) from the leaves of a species of palm that grows in the West Indies. These leaves are long, measuring from one to two yards from base to tip in center, decreasing gradually in length from the center to the outer edge on either side, being, in fact, shaped like an immense fan. These leaves are put up in large bales and shipped to the manufactories.

In the early days of the industry each worker or group of workers split her own leaf, using for the purpose an implement somewhat resembling the hatchet of our grandmothers. It was set with sharp-pointed teeth, but was unlike the hatchet in having but one set of teeth, which were set in a long narrow board in groups of two, the distance between the two being determined by the width of the straw required.

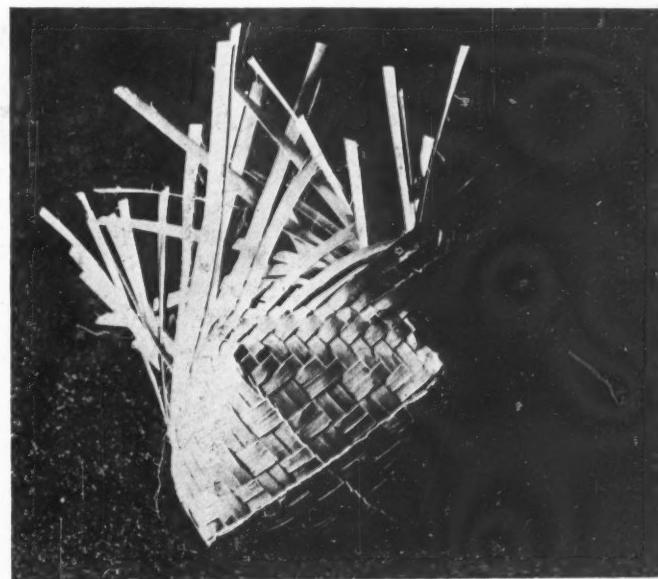
For many years, however, the manufacturers have whitened and split the leaf in different widths, the straws, as they are called, ranging from $\frac{1}{4}$ to $1\frac{1}{16}$ of an inch in width. Then it is ready for the worker's order. It comes in bunches of from one to two pounds in weight and is

very damp, many times too damp for immediate use, though it must always be slightly so for the best results.

The worker's first process is trimming the leaf. Take the large end of a bunch and try each straw separately. If pliable it is all right. If not, pull up the straw till it is found to be soft and pliable. Cut off and throw away all the stiff part. When all the stiff straws have been disposed of, retie the bunch, and make the straws at this end of equal length from the tie. Now it is ready for use.

There are many kinds and shapes of baskets. The one I shall describe is a small square one, one of the simplest forms. The button is the foundation of every basket. These buttons are of many shapes and sizes, from the tiny one of the round basket, which seems but a peg to hang the basket on, to the large one which forms the whole bottom of the 9×17 basket.

For ours we will take from the trimmed leaf 40 straws from twelve to fourteen inches in length. Double them and



No. 2.

crease them in the middle. Next we must have something to tie these together so they will stay in place, while in use. For this, white thread, split straws, or raffia may be used. We will take about ten inches of thread, and in the middle of that, place one of your selected straws where it is creased. Bring either end of the thread around to the right side of the straw, so that one strand is over and one under the straw. Bring the under thread up and cross it over the upper, thus reversing the position of the two ends of the thread. Place another straw to the right of the first, draw the ends of the thread about this as before, crossing the under over the upper, and keep on in this manner, till you have tied twenty straws, or half the button. Tie the ends of the thread in a hard knot, close to the right of the last straw and cut these off within $\frac{1}{4}$ inch of the straw. Tie the other twenty in the same manner. Then lay half the button on a flat surface—your lap will do—the straws spreading out to right and left,



No 1

KERAMIC STUDIO

the tie in the center. Lay the other half across this in the opposite direction, the two ties meeting. Then from the upper half of the button above the tie, take the first ten straws at the right and put them under those beneath. Then from below the tie, take the ten upper straws at the left of this half, and put them under the ten below. (See illustration No. 1). Now you have in your button four quarters, each containing ten upper and ten under straws. From one of these quarters take the upper straws and turn them back upon the next quarter. Then of the lower ten, leave four straws at the left. Take up and turn back the first two at the right of these, leave the next two at the right, and take up the two at the extreme right. Then lay across under the two pairs bent up, the first upper pair that were turned back.

Now beginning at the right, bring down the first pair bent up over the pair laid across. Take up the next pair at the left, bring down the next pair to the left of these, and lay the next upper pair across under those bent up. Bring down over these the pair left standing, and take up the pair farthest to the right. Lay the next upper pair across, and bring down the last pair. You have four upper straws left unused.

Lay these across like the others and leave them. Braid the other three quarters in like manner.

Thus far the button has been braided with the straws in pairs. Now starting from either corner, counting toward you, take the third pair and turn back the two upper straws. Then counting to the left from these, take up the fourth under straw. Lay across under it the first of those turned back. Take up the next under straw to the right of that one up. Put across the next upper straw. Bring down the left of the two up, and take up the next under straw to the right of the one standing. Put across the next upper straw; bring down over it the left one that is up, and take up the next right under one. Keep on like this till you reach the next corner. Here you will have one straw left up. Take up with this the first under straw in the next quarter and put under them the first upper straw in the next quarter. (It is awkward, but the thing to do, and it forms the corner of your button.) Put down as before the outer one up, and, with the one left up, take up the next under straw to the right. Lay across the next upper straw. Go on in this way till you reach the starting point, when there will be no more to take up, but put down the outer of the two up. Lay the next upper one across and bring down the last straw up. Now your button is complete. (See illustration No. 2.)

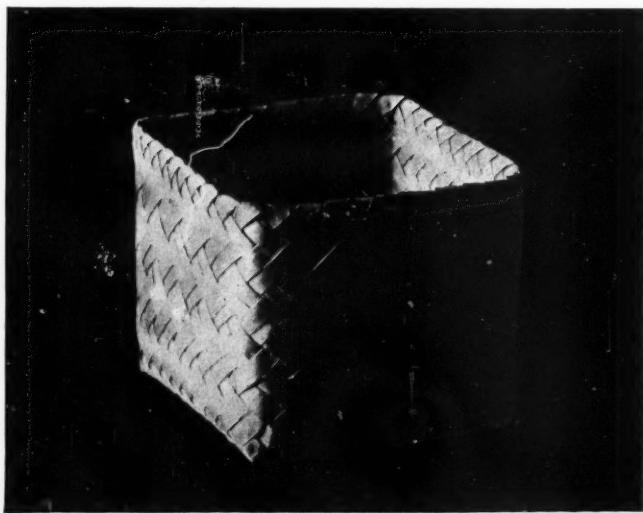
Anywhere between the corners, counting from right to left, take up the third under straw. Put the first upper one across under it. Take up the next straw to the right of the one up, put the next upper one across; bring down the outer one of the two up. Take up the next straw to the right of the one up, put the next upper one across. Continue in this manner till, as in finishing the button, you come to the place where you started, and, as before, bring down the outer of the two up. Put across the next upper straw and bring down the last one up.

We have braided a plain turn, and can keep on with these turns till the basket is five inches deep, or we can insert here a border braided "in twos."

For this we will take up the third and fourth under straws to the left, leaving two down at the right of these. Lay two upper straws across. Bring down the two left up and take up the next two at the right. Put the next two upper straws across. Keep on in this way till the turn is

completed. For the next turn, take up two under straws where there are two at the right of them down. Put the two upper ones across. Bring down over these the two up and take up the next pair at the right. Through this turn, the two straws that are put across must be over two and under two. For the next turn, bend back a pair of upper straws, and of the under ones, take up the fourth straw to the left. Lay the first upper straw across. Take up the next straw to the right. Put across another and then do as in a plain turn, the only difference being that half the time the upper straw will be over three straws and under two; the rest as before. This completes the border. The rest of the turns are plain till the basket is of the required height.

The last process is called "binding off". In this we use two three-quarter turns. These differ from the plain turn only in using one under straw at a time, so that the upper straw, when laid across, goes over two and under one. As usual, take up one under straw that has two at the right. Lay the upper one across, bring down the straw left up, and take up the next straw to the right. Do this twice more, and the third time, when you take up the straw at the right, there will be three under straws at the left of that. Take up the outer one of these, then lay your next straw across, bring down both straws left up, and take up the one at the right of each. Put the upper straw across. Do this once more. Then there will be two under straws down at the extreme left, one up, two down to the right of that, one up, and two down. Put the next upper straw across, then take the under straw at the extreme left and turn it back on the one laid across. Bring down the two straws up, over the two across; take up as before the one at the right of each one brought down. Lay the next upper one across, and turn back on it the under one at the extreme left. Keep on in this manner until you come to where there are no more straw at the extreme right to take up. Bring down the two straw left up, the one at the right finishing the first turn. Go on with second turn as before (except that the straws turned back must be slipped under the straws at right, which is the beginning of first turn), till there are no more straws to take up. There are two under straws at the left and two upper ones held down by one straw from each turn at beginning. Bend back the outer straw, slip it under the first of these, carry it to next, slip it under that. Repeat this operation and the basket is bound off.



No. 3.

Take the basket in left hand, and with right, pull tight each straw turned back, so that the edge thus made may be even. Cut off both sets of straws close to basket. Dampen it, turning the edge inside the basket to the bottom, making the sides double.

Procure a square wooden block same size and depth as basket, on which place the basket. Cover with a damp cloth and that with a dry one.

Press it all over, especially the edge, with a moderately hot iron. This finishes the basket. (See illustration No. 3.)

The cover is made exactly like the basket except that it is two, instead of five inches deep. Half of this is also turned in, making the rim double.

In pressing, stretch the cover slightly that it may fit over the basket. The covers of fine baskets must have four more straws than the basket because the button is in two parts and when put together must be halved again.

(TO BE CONCLUDED.)



CRAFTS EXHIBITIONS

The annual exhibition of The Guild of Arts and Crafts East 23d St., New York City, was held at the above address during the last week in April. The following Craftsmen sent work: Mr. Volkmar some fine big bowls and some candlesticks in matt green, Miss Frances Mac Daniel a small but good exhibit of black pottery, The Hartford Arts and Crafts some delightful candlesticks and vases. There were several attractive pieces of porcelain from The Robineau Pottery, two violet holders in quaint design and of nice color, a tall vase exquisite in tone and modeling. Mr. Herman Murphy had several of his well known mirror frames. The Misses Steel and Walker also had some very attractive ones. A. O. Westerling sent some tall, wood candlesticks carved and gilded, colonial in shape. Miss Clara Price had a very interesting portfolio of leather slightly modeled and very harmonious in color. Mrs. Busck a chair, with carved leather seat and back. Miss Hicks some stenciled fabrics.

Among the textiles a stenciled table cover in blue and white from the Trenton School of Industrial Arts deserved much credit, also the embroidered and woven table covers made by Sarah Frances Dorrance. The exhibit of metal work was not large or particularly good. Mr. Rodgers' copper bowls were interesting in color and Dr. Busck's copper tray and brass box showed good workmanship. The jewelry was not up to the usual standard and only a few of the good pieces sent were

shown to advantage, because of the poor arrangement.

The Handicrafters, Brooklyn, held their exhibition at The Club Rooms, 192 Schermerhorn St., the 5th, 6th and 7th of April. The exhibition was small, but there was some good work from the various members and other Craftsmen. The exhibits were also very well arranged. Miss Jane Hoagland sent a group of interesting pottery, Miss J. Husson and Mr. H. C. Jeffery some well carved wood, Miss M. Behr some delightful stenciled work. Miss M. Zimmerman, Miss Emily F. Peacock, Miss M. Peckham and others some very attractive and well made jewelry.



ART WORKERS ORGANIZE.

A call issued by Spencer Trask, president of the National Arts Club, to workers in arts and crafts throughout the country brought about one hundred and fifty craftsmen to the clubhouse in West 34th street. Among those present were workers in wood carving, metal work, including jewelry; textiles, all forms of woven stuffs and loom work, bookbinding, stained glass and ceramics.

A permanent organization was effected, and arrangements were made for an exhibition of arts and crafts next fall in the new home of the National Arts Club in Gramercy Park, to be the home of the organization. The announcement was made that Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art, was in hearty sympathy with the movement and would give to it his active support in every possible way.

Frederick S. Lamb presided. The organization was effected with the election of Spencer Trask, president; Arthur W. Dow, vice-president; John J. Murphy, secretary; and Emerson McMillin, treasurer. Directors, elected to serve three years, were Amy M. Hicks, Frederick S. Lamb, Charles Volkmar and Charles de Kay; directors elected to serve two years were Anna B. Leonard, Florence Foote, Charles H. Barr and Edward D. Page, and directors elected to serve one year were Mrs. Charlotte Busck, Miss E. M. Heller, J. William Fosdick and Miss Louise Cowperthwaite.

The name of the organization will be the National Society of Craftsmen, and its object will be to promote the creation and sale of products of the arts and crafts; to maintain a permanent exhibition, and to establish a bureau of information for craftsmen and clients. The membership will be professional and associate, the former to pay an annual fee of \$5 and the latter \$10.

One of the provisions of the constitution is that there shall be a jury committee of fifteen, with power to add to their number, to be elected by the professional membership, whose duty it shall be to pass upon all work submitted for exhibition or sale. Five members will constitute a quorum, one member of which must be a craftsman in the work judged.

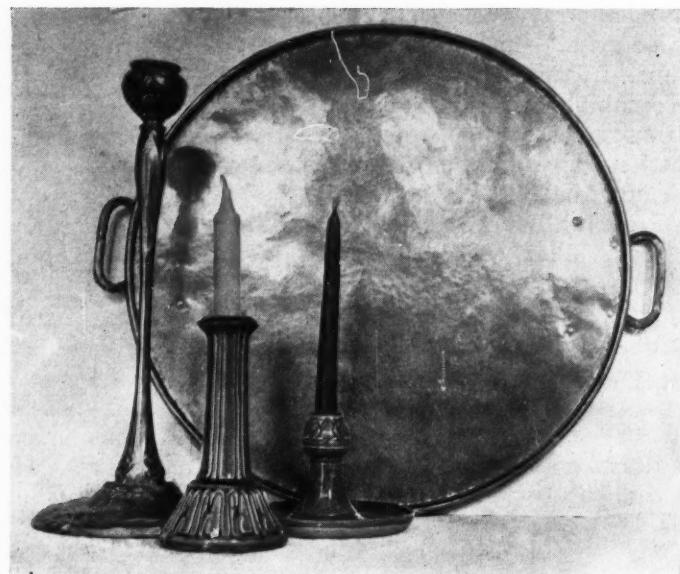
This society, as the name implies, will embrace the entire United States. The initiative thus taken by the National Arts Club has already borne fruit.

The important question of a place for the new National Society of Craftsmen is as good as settled; it will occupy the present quarters of the Arts Club, 37 West Thirty-fourth Street, when that club takes possession of its larger clubhouse in the Tilden mansion in Gramercy Park. This is rapidly approaching completion, and the Studio Annex,

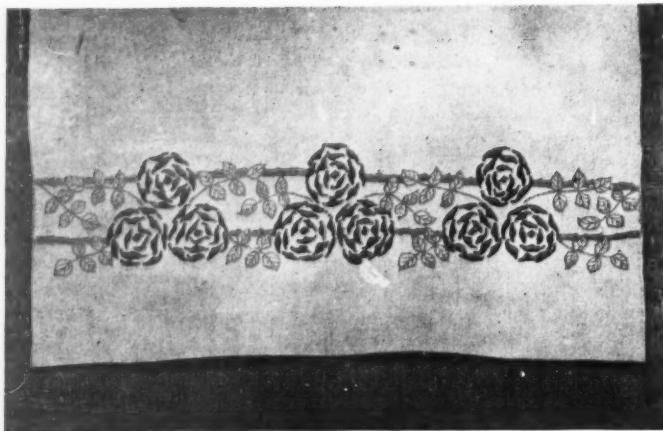
KERAMIC STUDIO



Scarf, Russian homespun, by Frances Dorrance. Pottery, by Chas. Volkmar.
New York Guild of Arts and Crafts.



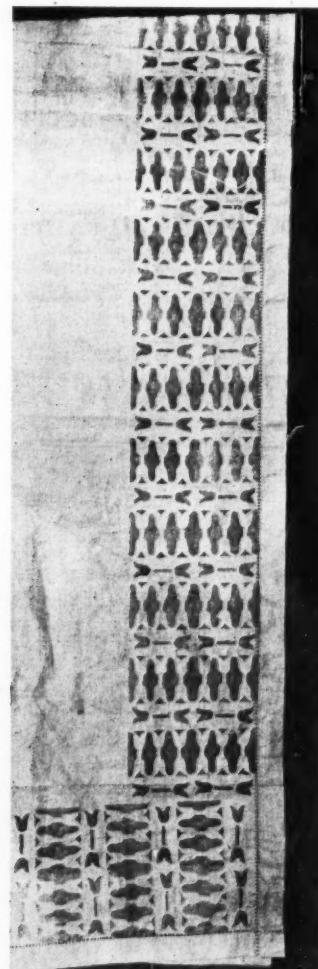
Hammered copper tray by G. F. Busck; carved candlestick overlaid with gold
by A. O. Westerling; candlesticks, Newcomb Pottery and Chas. Volkmar.
New York Guild of Arts and Crafts.



Embroidered table cover in blue and white.
New York Guild of Arts and Crafts.



Pottery, Jane Hoagland. Handicrafters Exhibition, Brooklyn.



Stencilled table cover in blue and white, from Trenton School of Industrial Arts.
New York Guild of Arts and Crafts.

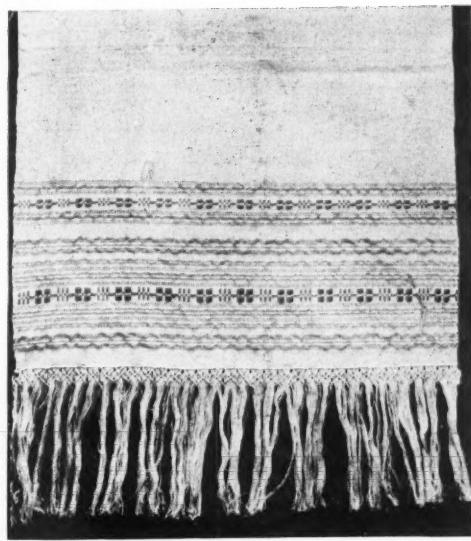


Table Cover, border darned in with blue thread.
New York Guild of Arts and Crafts.

which was retarded for six weeks by the strike of the house-smiths, is rising swiftly on East Nineteenth Street.

The organization of the Society Craftsmen at its present stage includes as Chairman Miss Amy Mali Hicks, and Secretary Mr. J. J. Murphy. Art jewelry is represented by Mr. Walter Lawrence, pottery by Mr. Chas. Volkmar, ivory carving by Mr. Fred W. Kaldenberg, printing by Mr. Theodore de Vinne, bookbinding by Miss Foote and Miss Emily Preston, textiles by Mrs. Douglas Volk, ceramics by Mrs. Leonard, metal work by Miss Charlotte Busck.



ANSWERS TO CORRESPONDENTS

S. M. H.—Liquid bright silver comes from the kiln blurred when it has been put on too heavily. The only remedy is to remove with aqua regia or some erasing fluid. Hydro-fluoric acid is the only acid with which one can remove fired paint, use it with a pointed stick, do not breathe the fumes or let it touch the skin, wash the piece in running water when the color is loosened. We do not know the cause of opal lustre blurring glass as we have never used lustre on glass. We did not know it could be so used, but as lustres are all somewhat opaque they would naturally give glass a heavy look, the iridescence seen sometimes on glass is obtained by an entirely different process which is known only to the manufacturers.

Mrs. A. L. W.—Greens are very liable to come out a mottled brownish color on Belleek, especially Royal Moss, Sevres and Brown Green. Never use these colors on Belleek. Some times part of the color will be brownish and the balance green.

M. H. M.—For your jardiniere with lion handles and separate base, we would advise finishing in black, either mat or bright. This will set off the color better than gold or a lighter color although a dark color might be used, which harmonized with the color scheme, a brown or green perhaps or a dark bronze could be used with good effect.

Mrs. J. H. P.—For the Tobacco Jar by Lottie Rhead in December KERAMIC STUDIO use ochre tinted for the lightest tone, painted for the medium light tone, Meissen Brown for the dark tone and Black for outline.

G.—For your loving cup which has been painted in currants and which you would like to redecorate, we would suggest redecorating in mat colors, raised paste or enamels and gold could be added if desired. It would, in such a case, be hardly necessary to remove the original colors.

Mrs. P. J. W.—For a rich dark blue use Dark Blue with a touch of Purple 2 if using La Croix Colors. If you use powder colors, write to the makers and ask their advice, most of the makers of colors have a special mixture for this purpose. To get a really dark color, rely on two fires; if put on heavily, for one fire, the color is liable to chip off.

R. M.—To soften water colors in pans, rub them down with water and glycerine on ground glass with a muller. It is impossible to exactly match water colors in mineral colors. We will reprint the color chart as soon as we can have it put in better shape adding the suggestions for executing water colors in mineral paints. We do not know of any good book on water color painting but any possible information we will be glad to give if you will let us know what information you wish.

M. A. C.—Chinese white in mineral colors was once used for touching in relief the tips of flowers, etc., yellow relief for gold is to be used like raised paste and gilded with liquid bright gold.

A. R.—Winsor and Newton water colors are the best. Soak your water color paper until evenly wet, perhaps $\frac{1}{2}$ hour. Soak your blotter letting the surplus run off, lay blotter on board or pane of glass on board—as board will eventually warp—spread paper on blotter beginning with one edge and slowly laying down to avoid air bubbles and wrinkles. When quite smooth and free from bubbles, fasten with four $\frac{1}{2}$ inch rubber bands, each crossing the other at the corners. These can be lifted and the paper straightened if necessary. We have no recipe for grounding oil but will try to obtain one for publishing. Your study was returned to the office before your letter was received by the editor so will be unable to criticize it. It is always worth while to make studies, even if not purchased or used. No one ever starts at the top. We have many, many studies and designs submitted, many of which we purchase and never use as we have more material on hand than we can publish, so often we have to refuse quite good work, but no one should be discouraged as continued and earnest work must bring success in time.



PUBLISHERS' NOTE

"Camera Craft" (one of the most interesting magazines on the subject of "Amateur Photography") which suffered a total loss in the San Francisco disaster and is temporarily moved to Sacramento, writes to us that on account of limited facilities the May and June issues will not be up to their usual standard but will contain interesting personal experiences of the earthquake and fire. As brother publishers, we sympathize with "Camera Craft" in its loss and hope that the future will have for it a full measure of prosperity.

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CLASS ROOM COMPETITION

Closes August 5, 1906.

The Art of Teaching, a course for beginners referring to some designs published in KERAMIC STUDIO illustration. This should explain just how to start a beginner, what kind of piece to work upon, what sort of work to attempt, what steps to take in the work, etc., up to the advanced and finished work.

First Prize, \$5

Second Prize, \$4

Third Prize, \$3

Fourth Prize, \$2

Fifth Prize, \$1

Extracts Only, 50 cents

A Special Prize of \$10 will be added to the above prizes if a sufficiently good article is sent.

Christmas Design Competition

Closes October 1st.

Decoration for Child's Room

Dado, fireplace and washstand top in tiles, washing set to match (shapes of ceramic forms to be considered). To be executed in black and white wash with a section in color. Enough tiles only need be given to carry the design, a small sketch in pen and ink showing the completed effect.

First Prize, \$25.

Second Prize, \$15.

Decorative Study of Christmas Rose

In three to five colors, panel 8 x 10, with conventionalized application to punch bowl and cup, claret pitcher, and stein, in black and white wash accompanied by color scheme.
(Shapes of ceramic forms to be considered.)

First Prize, \$25.

Second Prize, \$15.

Child's Table Set

Tray, bowl, plate and pitcher, conventionalized design in black and white wash with a section in color (shapes of ceramic forms to be considered).

First Prize, \$25.

Second Prize, \$15.

Open to Everyone

No one is excluded—Non-subscribers, foreigners, former prize-winners, are eligible. Mark with fictitious name or sign, same to be on envelope enclosing name and address of competitor.

A color scheme should be sent with each design, or at least a treatment in china colors. Between two designs of same merit, the prize will be awarded to the one accompanied by the best color scheme.

Designs must not be traceable to any existing pattern. All work should be mailed flat. Designs receiving mention will be considered for purchase. Send return postage for all designs submitted.

Each design must be made separately and not overlapping another. Any number of designs can be submitted by one person.

Designs from foreign countries should be sent by mail, not by express or Parcels Post.

The Jury reserves the right to withdraw any prize for which there is no sufficiently worthy design.

KERAMIC STUDIO PUBLISHING CO., . . . SYRACUSE, N. Y.